

Le Coq d'Or

1938

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SIXTEENTH ANNUAL SEASON

OCTOBER 7, NOVEMBER 3, 1938

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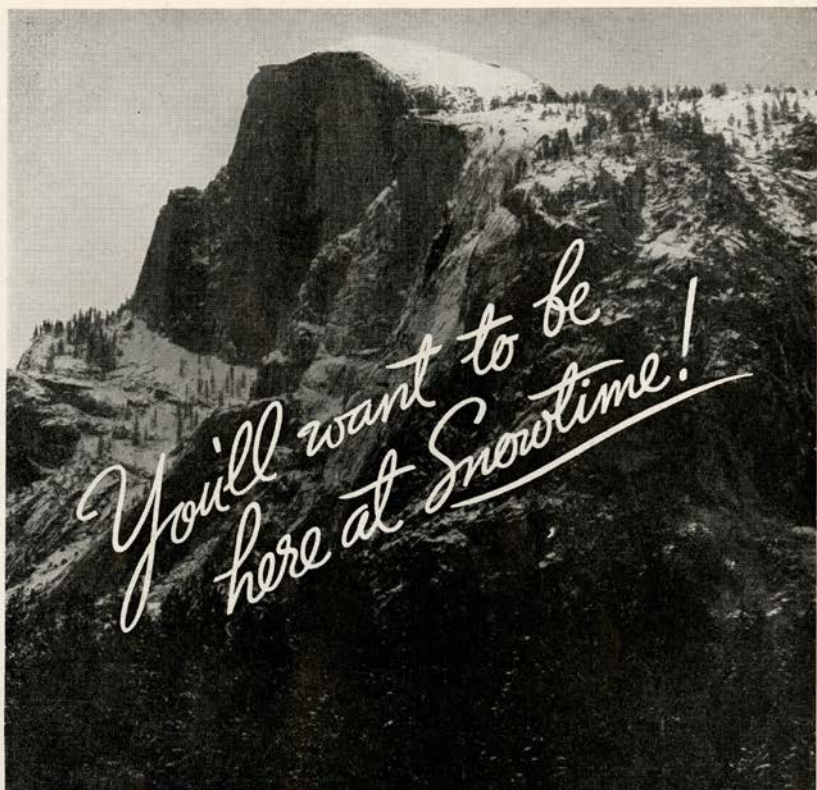
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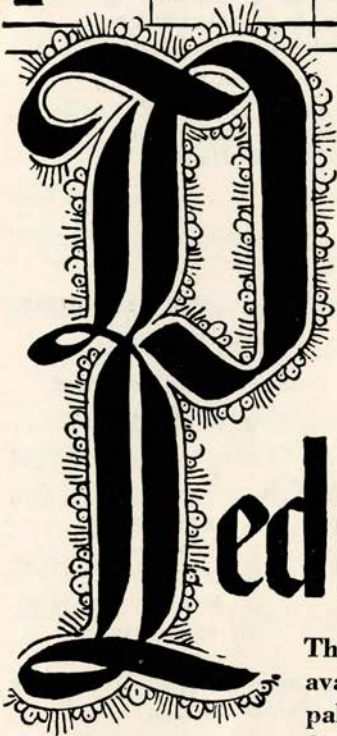
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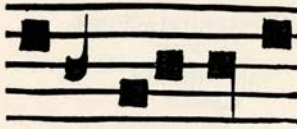
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JOSEF HOFMANN, <i>Pianist</i> . . . . .	Tuesday Eve., Feb. 14
MARIAN ANDERSON, <i>Contralto</i> . . . . .	Tuesday Eve., Feb. 21
RICHARD TAUBER, <i>Tenor</i> . . . . .	Thursday Eve., Mar. 2

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FRITZ KREISLER, <i>Violinist</i> . . . . .	Sunday Aft., Nov. 6
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RACHMANINOFF, <i>Pianist</i> . . . . .	Sunday Aft., Nov. 20
JOSE ITURBI, <i>Pianist</i> . . . . .	Sunday Aft., Jan. 8
MARIAN ANDERSON, <i>Contralto</i> . . . . .	Sunday Aft., Feb. 26
RICHARD TAUBER, <i>Tenor</i> . . . . .	Sunday Aft., Mar. 5

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RICHARD CROOKS, <i>Tenor</i> . . . . .	Tuesday Eve., Mar. 28
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ANGNA ENTERS . . . . .	Sunday Aft., Jan. 29
TRUDI SCHOOP COMIC BALLET . . . . .	Sun. Aft. or Eve., Feb. 26
COMEDIAN HARMONISTS " <i>European Sextet of Musical Mischief-Makers</i> " . . . . .	Sunday Aft., Mar. 5
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- Friday Afternoon, Jan. 6 }  
Saturday Evening, Jan. 7 } JOSE ITURBI, *Pianist*
- Friday Afternoon, Jan. 13 }  
Saturday Evening, Jan. 14 } NO GUEST ARTIST
- Friday Afternoon, Jan. 20 }  
Saturday Evening, Jan. 21 } LUBOSCHUTZ & NEMENOFF,  
*Duo Pianists*
- Friday Afternoon, Feb. 3 }  
Saturday Evening, Feb. 4 } STRAVINSKY, *Guest Conductor*
- Friday Afternoon, Feb. 24 }  
Saturday Evening, Feb. 25 } PAUL HINDEMITH, *Conductor, Violist*
- Friday Afternoon, Mar. 3 }  
Saturday Evening, Mar. 4 } NO GUEST ARTIST
- Friday Afternoon, Mar. 10 }  
Saturday Evening, Mar. 11 } ALEX BRAILOWSKY, *Pianist*
- Friday Afternoon, Mar. 17 }  
Saturday Evening, Mar. 18 } ROLAND HAYES, *Tenor*
- Friday Afternoon, Mar. 24 }  
Saturday Evening, Mar. 25 } ROBERT CASADESUS, *Pianist*
- Friday Afternoon, Mar. 31 }  
Saturday Evening, Apr. 1 } NATHAN MILSTEIN, *Violinist*
- Friday Afternoon, Apr. 14 }  
Saturday Evening, Apr. 15 } TITO SCHIPA, *Tenor*
- Friday Afternoon, Apr. 28 }  
Saturday Evening, Apr. 29 } E. ROBT. SCHMITZ, *Piano*  
NAOUM BLINDER, *Violin*  
HENRY WOEMPNER, *Flute*
- Friday Afternoon, May 5 }  
Saturday Evening, May 6 } CLOSING PAIR



HENRY WOEMPNER



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E. ROBT. SCHMITZ



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ROBERT CASADESUS



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Grand Tier, 1st 3 Rows . . .	30.00	Balcony Circle, All Seats . . .	9.00
Grand Tier, Next 2 Rows . . .	24.00	Balcony, All Seats . . . . .	6.00
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Orchestra, All Seats . . . . .	\$12.00	Balcony Circle, All Seats . . . . .	\$ 9.00
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Dress Circle, All Seats . . . . .	9.00	Boxes of 8 Seats . . . . .	144.00



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With Gigli, Rethberg, Doe, Kroph, Bonelli, Howell, Oliviero, Cehanovsky, D'Angelo, Gabor,  
Cordon. MEROLA, Conductor.
- DON GIOVANNI (*Mozart*) . . . . . Monday Night, October 10, at 8:00  
With Pinza, Rethberg, Borgioli, Baccaloni, Jessner, Favero, D'Angelo, Cordon.  
REINER, Conductor.
- MARTHA (*Von Flotow*) . . . . . Wednesday Night, October 12, at 8:15  
With Favero, Doe, Gigli, Baccaloni, Cordon, D'Angelo, Votipka, Balfour, Lawlor, Gambi,  
Palumbo. PAPI, Conductor.
- DIE MEISTERSINGER (*Wagner*) . . . . . Friday Night, October 14, at 7:45  
With Schorr, Jessner, Thorborg, Kullman, Laufkoetter, Gauld, Clemens, D'Angelo, Gabor,  
Huehn, George, Cehanovsky, Hauge, Cordon, Howell. REINER, Conductor.
- CAVALLERIA RUSTICANA (*Mascagni*) . . . . . Monday Night, October 17, at 8:00  
With Stignani, Ziliani, Tagliabue, Doe, Votipka. MEROLA, Conductor.  
*followed by*
- DON PASQUALE (*Donizetti*) . . . . . PAPI, Conductor.  
With Baccaloni, Favero, Borgioli, Bonelli, Oliviero.
- PELLEAS ET MELISANDE (*Debussy*) . . . . . Wednesday Night, October 19, at 8:00  
With Cathelat, Micheau, Gauld, Doe, Jamison, D'Angelo. LEINSDORF, Conductor.
- LUCIA DI LAMMERMOOR (*Donizetti*) . . . . . Friday Night, October 21, at 8:15  
With Pons, Masini, Tagliabue, Votipka, Cordon, Oliviero, George. PAPI, Conductor.
- ELEKTRA (*Richard Strauss*) . . . . . Monday Night, October 24, at 9:00  
With Pauly, Jessner, Thorborg, Laufkoetter, Huehn, Cordon, Markham, Herz, Ponitz, Doe,  
Kroph, Avakian, Votipka, Michelini, Clemens, Youngs REINER, Conductor.
- LA FORZA DEL DESTINO (*Verdi*) . . . . . Friday Night, October 28, at 8:00  
With Rethberg, Gigli, Bonelli, Doe, Votipka, Pinza, Baccaloni, D'Angelo, Howell, Oliviero.  
PAPI, Conductor.
- LA BOHEME (*Puccini*) . . . . . Monday Night, October 31, at 8:15  
With Favero, Jamison, Masini, Tagliabue, Cehanovsky, Pinza, D'Angelo, Oliviero, Walti.  
PAPI, Conductor.
- LE COQ D'OR (*Rimsky-Korsakov*) . . . . . Thursday Night, November 3, at 8:30  
With Pons, Pinza, Doe, Votipka, Cordon, Massue. PAPI, Conductor.

## POPULAR SERIES

- ANDREA CHENIER (*Giordano*) . . . . . Saturday Night, October 15, at 8:00  
With Gigli, Rethberg, Doe, Kroph, Bonelli, Howell, Oliviero, Cehanovsky, D'Angelo, Gabor,  
Cordon. MEROLA, Conductor.
- CAVALLERIA RUSTICANA (*Mascagni*) . . . . . Saturday Night, October 22, at 8:00  
With Stignani, Masini, Tagliabue, Doe, Votipka. MEROLA, Conductor.  
*followed by*
- DON PASQUALE (*Donizetti*) . . . . . PAPI, Conductor.  
With Baccaloni, Favero, Borgioli, Bonelli, Oliviero.
- LUCIA DI LAMMERMOOR (*Donizetti*) . . . . . Saturday Night, October 29, at 8:15  
With Pons, Masini, Tagliabue, Votipka, Cordon, Oliviero, George. PAPI, Conductor.

## EXTRA PERFORMANCES

- DON GIOVANNI (*Mozart*) . . . . . Thursday Night, October 20, at 8:00  
With Pinza, Rethberg, Borgioli, Baccaloni, Jessner, Favero, D'Angelo, Cordon.  
REINER, Conductor.
- BARBER OF SEVILLE (*Rossini*) . . . . . Sunday Afternoon, October 23, at 2:15  
With Borgioli, Tagliabue, Micheau, Baccaloni, Cordon, Gruningner, Oliviero.  
MEROLA, Conductor.
- DIE MEISTERSINGER (*Wagner*) . . . . . Wednesday Night, October 26, at 7:45  
With Schorr, Jessner, Thorborg, Kullman, Laufkoetter, Gauld, Clemens, D'Angelo, Gabor,  
Huehn, George, Cehanovsky, Hauge, Cordon, Howell. REINER, Conductor.
- ELEKTRA (*Richard Strauss*) . . . . . Sunday Afternoon, October 30, at 3:00  
With Pauly, Jessner, Thorborg, Laufkoetter, Huehn, Cordon, Markham, Herz, Ponitz, Doe,  
Kroph, Avakian, Votipka, Michelini, Clemens, Youngs. REINER, Conductor.
- LA FORZA DEL DESTINO (*Verdi*) . . . . . Tuesday Night, November 1, at 8:00  
With Rethberg, Gigli, Tagliabue, Doe, Votipka, Pinza, Baccaloni, D'Angelo, Howell, Oliviero.  
PAPI, Conductor.

*Buffet Service in Lower Foyer. Use Elevators During Intermissions. Bell rings 3 minutes before curtain*

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Tuesday Night, November 1, at 8:00

# LA FORZA DEL DESTINO

. . . Opera in four acts and seven scenes.

• • \*Music by Giuseppe Verdi. Text (in Italian) by Francesco Mario Piave.

## The Cast

Marquis of Calatrava . . . . .			LOUIS D'ANGELO
Donna Leonora . . . . .	} his children {		ELISABETH RETHBERG
Don Carlo . . . . .			CARLO TAGLIABUE
Don Alvaro . . . . .			BENIAMINO GIGLI
Father Guardiano, Abbot of Hornacuelos . . . . .			EZIO PINZA
Melitone, a friar . . . . .			SALVATORE BACCALONI
Preziosilla . . . . .			DORIS DOE
Curra . . . . .			THELMA VOTIPKA
Trabucco . . . . .			LUDOVICO OLIVIERO
The Surgeon . . . . .			LOUIS D'ANGELO
Alcade . . . . .			JOHN HOWELL

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Incidental dances by Corps de Ballet

JANET REED, *Soloist*

•

*Stage Director*

ARMANDO AGNINI

*Conductor*

GENNARO PAPI

*Chorus Master*

WILLIAM TYROLER

•

*Time and Place* About the middle of the Eighteenth Century; Spain and Italy.

ACT I: Scene 1—Room in the House of Marquis of Calatrava.  
Scene 2—An Inn at Hornacuelos.

ACT II: The Cloister of the Monastery of Hornacuelos.

ACT III: Desolate Farm House in Velletri Wood.

ACT IV: Scene 1—Same as Act II.

Scene 2—A Solitary Spot near the Convent.

---

\*The opera was first produced in St. Petersburg, November 11, 1862. Seven years later at La Scala another scene was added. The original production is here given with the overture played between Scenes 1 and 2 of Act I.

•

*Bell rings three minutes before curtain rises • Encores not permitted*



## THE STORY OF "LA FORZA DEL DESTINO"

ACT I: Don Alvaro, a young prince of India, and Leonora, daughter of the Marquis of Calatrava, plan to elope. They are discovered by the Marquis, and in the altercation which follows Alvaro's pistol is accidentally discharged killing the Marquis. [SCENE 2] Parted from Alvaro in their flight Leonora, in male attire, stops at an inn at Hornacuelos to which her brother, Don Carlo, disguised as a student, has come in pursuit of the eloping lovers. She flees the place in the confusion which follows the announcement that Italy and Spain have declared war.

ACT II: Leonora, believing Alvaro has deserted her, seeks refuge in the monastery at Hornacuelos confessing all to Father Guardiano. He grants her sanctuary as a hermit in a cave near the monastery. The monks gather to consecrate Leonora's penitence. Laying a curse on any who may seek the stranger's identity, the monks are warned to shun the cave unless summoned by an alarm from the bell hung within it.

ACT III: Alvaro, thinking Leonora dead, had enlisted under an assumed name at the outbreak of the war. He chances upon a quarrel and finds Don Carlo sorely wounded. As the two had never met, there is no recognition and a close friendship is formed. [SCENE 2] In a following battle Alvaro is mortally wounded. Fearing death he begs Don Carlo to destroy the letters to be found in a sealed casket among his effects. But Alvaro does not die and Carlo, his suspicions aroused by the mention of Leonora's name, searches Alvaro's kit and finds a picture of his sister. When Alvaro recovers, Don Carlo reveals his identity and demands vengeance for the dishonor to his family. Alvaro strives to convince Carlo he is guiltless of wronging Leonora and refuses to fight. Carlo then tells him that Leonora still lives and threatens to take her life instead. In the duel which follows Alvaro is victorious but, recognizing the force of destiny, enters the monastery of Hornacuelos.

ACT IV: After five years' search Don Carlo finds Alvaro, now Father Raphael, and attempts to taunt him into fighting. The priest refuses, even prostrating himself to petition peace. But, goaded by insults, he at last grasps the offered sword and they rush off to unconsecrated ground to duel seeking the hillside where, unknown to either, Leonora abides in solitary misery. [SCENE 2] Leonora has come from the cave to implore heaven for the thousandth time to let her die, but is driven back by a breaking storm just as the two men come upon the scene. Again Alvaro vanquishes Don Carlo who falls wounded unto death. Leonora, aroused, hurries from her hermitage, and sounds the alarm. Recognizing Alvaro she rushes to embrace the dying Carlo who, relentless and unforgiving, stabs her. Father Guardiano, summoned by the alarm, surrenders Leonora, dying, into the arms of Alvaro who curses the mockery of destiny which leaves him, the only guilty one, unpunished.



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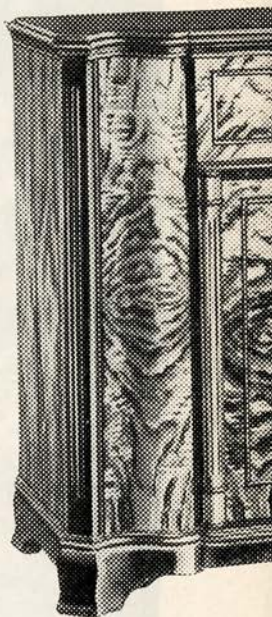
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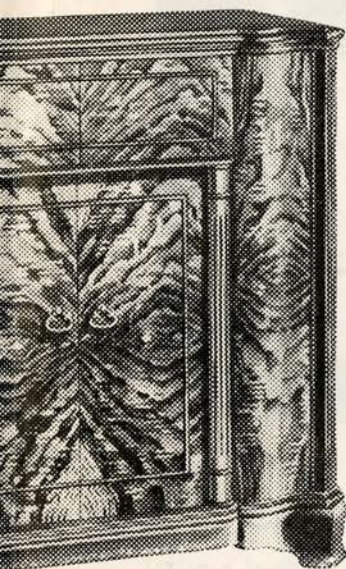
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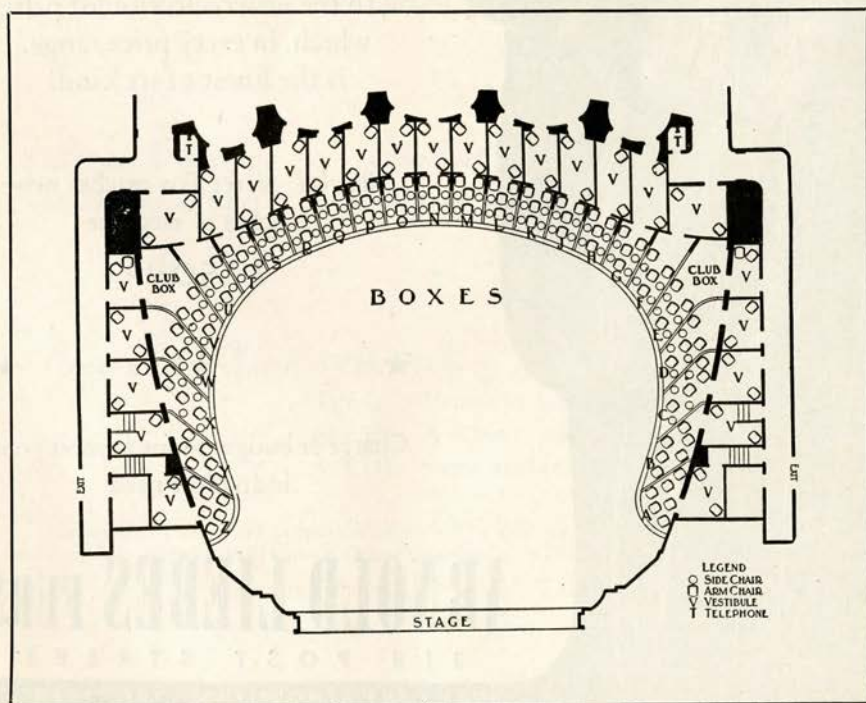
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. . . Opera in three acts. Music by Rimsky-Korsakoff. Text (in French) translated from the Russian of V. Bielsky by Edward Agate. Founded on a fairy tale by Pushkin.

## The Cast

Queen of Shémaka . . . . . LILY PONS  
King Dodon . . . . . EZIO PINZA  
The Astrologer . . . . . \*NICHOLAS MASSUE  
General Polkan . . . . . NORMAN CORDON  
Amelfa . . . . . DORIS DOE  
Voice of the Golden Cock . . . . . THELMA VOTIPKA  
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*Time and Place* A Fairy Tale.

ACT I: Palace of King Dodon.

ACT II: A Narrow Gorge in a Mountain Pass.

ACT III: Same as Act I.

Scenery, costumes and properties designed by NICHOLAS REMISOFF. Scenery executed in the studio of the San Francisco Opera Association. Costumes by Goldstein & Co.

*Bell rings three minutes before curtain rises · Encores not permitted*



## THE STORY OF "LE COQ D'OR"

ACT I: The old story-teller begins to speak, and so it is out of the silence of the past there stirs the accents of an ancient court whose bright magnificence astounds the eye as its bizarre figures weave their way between the words and cast the enchantment of reality over them. So: "In the midst of splendor sits the unhappy King and calls his councillors to decide which of his enemies to oppose. But they only talk, and, talking, quarrel, and, quarreling, are no help at all. This day there comes to King Dodon an old Astrologer bearing a magic Cock of Gold who, when danger threatens its possessor, will cry aloud a warning. Joyfully promising the Astrologer his first spoken wish, the King mounts the Golden Cock and, demanding his bed laid in the sun, surrenders himself to a peaceful old age spent enjoying its luxury and lush dainties from Amelfa's kitchen. The Cock rouses the court, and the King sends out the army under his sons, relaxing, again content, against his pillows. But the Cock crows again, and King Dodon hears from Polkan of his sons' defeat. Then he orders his armour brought him, and, calling the old men to him, leads them himself to battle.

ACT II: "But even as his sons, King Dodon is defeated. In the valley where he seeks retreat he finds the dead princes and mourns them till the lifting mists disclose a strange tent from which emerges a beautiful Queen. The sight of so beautiful a creature drives war from King Dodon's thoughts, and, dazzled, he drinks of her loveliness and her wine, and so seeks to win the favor of her caprice that he dances before his soldiers and her slaves, laughing, and begs her to come with him and share his throne. Merry to see an old man foolish and infatuated, the Queen consents and in a golden carriage they depart for King Dodon's city.

ACT III: "In the courtyard of his castle King Dodon's people await uneasily the return of their ruler and his Queen. The Golden Cock is still, but a great cloud gathers in the east to frighten them. The carriage appears and the people cheer mightily as the Queen descends. Then into the court with slow, elderly steps the Astrologer walks, and, when the King greets him happily, asks the lovely Queen as the price of the Golden Cock. Enraged, the King refuses, and disputed, strikes the Astrologer dead. The Queen mocks this act with laughter, but when Dodon would embrace her, in great fury she foretells his death. Then the Golden Cock leaves his spire, and, circling low, pecks the head of the King and he falls dead. The black cloud from the east covers the sun, and when it has passed the Queen and the Golden Cock are gone, and left before the people is only the slain King, for whom they send up a great and mournful elegy."—And into the silence of the past drifts the voice of the narrator and into its darkness dissolves the magnificent vision.

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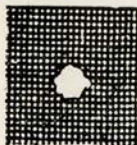
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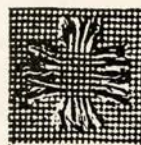
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**A:** I hear R... 's widow lost some of her money when her brother's company failed.

**B:** Well, the brother had a good idea, but he didn't have the experience or capital to put it over. She couldn't very well refuse him though... Anyway, that's one thing can't happen to my family.

**A:** What do you mean... it can't happen to your family? Got your money tied up?

**B:** No... not tied up at all. It's in trust... what the

bank calls a Family Trust.

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CORRECTION

The State Director of this country's  
performance of

LE 100 1000

is

HERBERT GRAY

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Dear Friend:

As a personal favor to me, will you kindly vote "YES" on Charter Amendment No 3, on November 8th, 1938.

This amendment WILL INCREASE THE EFFICIENCY OF OUR DEPARTMENT and at the same time WILL PROVIDE A REASONABLE RETIREMENT ALLOWANCE for our men who have served long years in the protection of our citizens.

The policemen are asking only for retirement rights which have long existed in practically every sizable city in the United States. Our sister city, Los Angeles, and our neighboring city, Oakland, have been giving their policemen these rights for years.

Your favorable vote on Charter Amendment No. 3 will GIVE THE YOUNG MEN OF SAN FRANCISCO A CHANCE FOR A JOB.

Yours very truly,

MEMBERS OF THE SAN FRANCISCO  
POLICE DEPARTMENT.



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